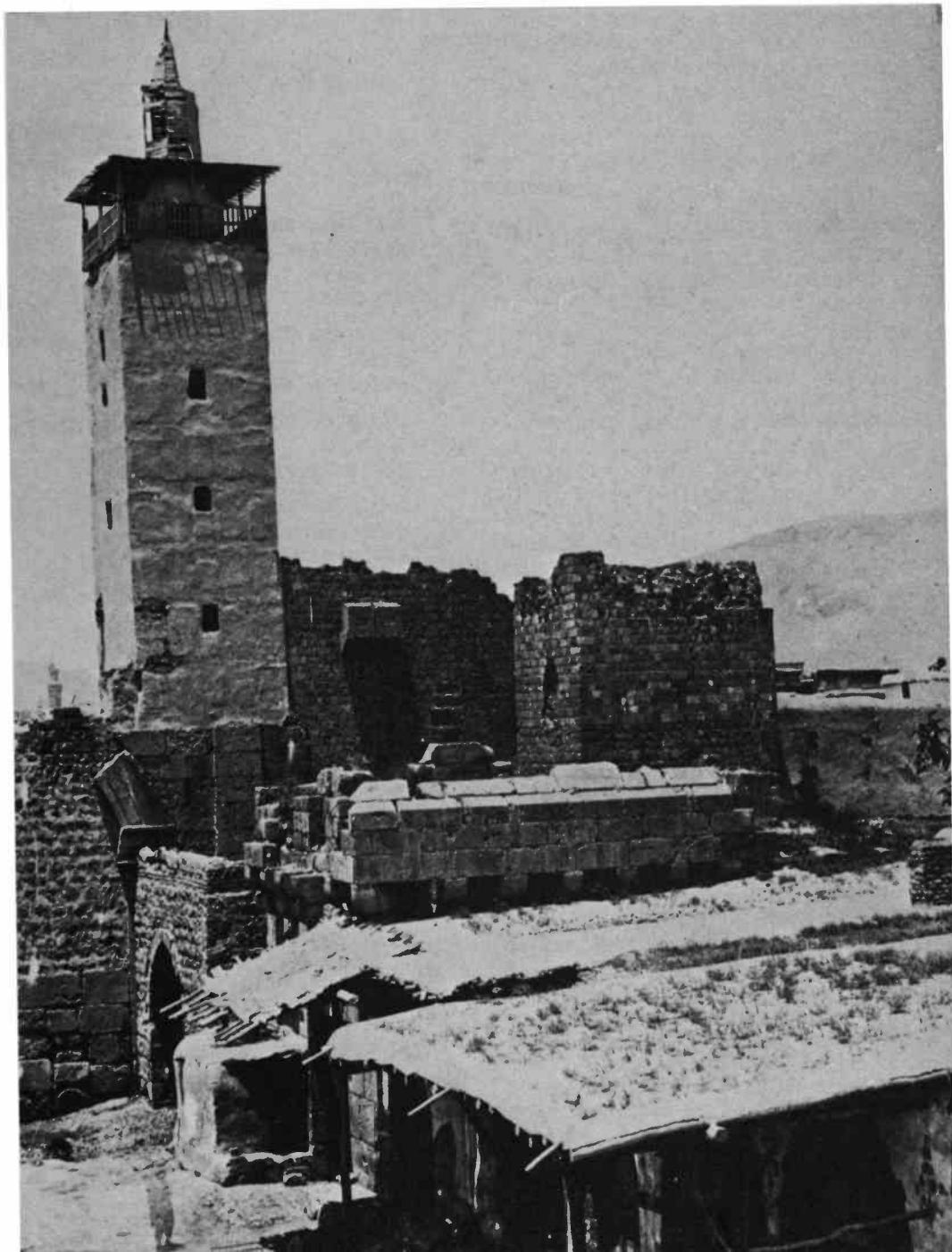




PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

MAY 76



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PSSA NEWS AND VIEWS

Official newsletter of the Photographic Society of Southern Africa.

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May, 1976

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Editor: Barry Cross

COVER PICTURE : Damascus by Francis Frith - 1857
By courtesy Nat Cowan Bensusan Museum

FOCAL PLANE

Just what is it that prompts one to buy magazines? This question came strongly to mind recently at the first Editorial meeting of our new magazine, Image. We had one evening to sit down and theoretically construct a fifty page magazine. Its one of those horrible jobs where you start with an absolutely blank slate and a completely blank mind. (But those comments in the back row 'there!') Its also one of those things that starts as a snowflake and before you know it, it has grown to a snowball which starts rolling faster and faster down a slope, growing all the time. Before you know it, you've got to try and put the brakes on the brute somehow.

Think about it, when it comes to photography there are hundreds of subjects and columns one could include. Our problem virtually ended in cutting down. Take the market alone. One must cover it, however briefly to keep readers up to date with the latest cameras, lenses, gadgets, accessories, tripods, projectors ... This list alone is endless particularly when one looks at the vast amount of equipment pouring into the market. The new Nikon medical lens alone is sufficient to warrant a page in describing its design and the incredible uses to which it can be put. Give a page, or half a page to each product that has come out in the three months and you would end up with quite a handsome volume, but not a magazine. So, cut it and cut it again. Three hundred words?, no, two. Impossible, one hundred and fifty words will have to describe it. That means one hundred and fifty darn good words, but space-wise you have no option. Not an easy job you will agree, but one that I think we have accomplished to suit the tastes of all.

There are bound to be those of course who will have castigating comments to make and letters to write complaining about some or other point which should not have appeared in the magazine or something which should, to suit the true image of the P.S.S.A. What they will really mean of course is that it does not suit them personally. Take as a classic example the much maligned infinity tie. Those who clamour about it being a black mark for the status of the P.S.S.A. are using this as an out to vent their own dislike of the thing. If they really had the well-being of the P.S.S.A. so close to their hearts, why are they not on the board or the committee doing some work for it?

No one thing, book, magazine, film, programme, picture or whatever you like to think of can possibly please everybody.

Many adore the works of Picasso, his cubistic, surrealistic, peculiar style. Me, I can't stand it, but I realise that this is my opinion so it stays that way.

Tell you what, you sit down with pencil and paper. Write down ten columns or types of articles you would appreciate in a photographic magazine in order of preference. Put next to each article how many pages you would devote to it. The total number of pages you thus distribute must not exceed say eighteen. Keep a copy of this and send the original into us. From all the entries we will work out the ideal magazine voted by all of you and publish it in the next issue. Finally, compare the list we publish to the copy you have. This should be quite fun, so all of you, please respond, it will take but a few moments of your time, and who knows, the final results may show some things we have overlooked.

We look forward to those letters. Don't forget transparencies for Image, colour and/or black and white photos (with all available technical data). Finally, don't forget dear old 'News and Views'. It too relies on you sending in black and white photos, articles and letters. Let's all get going and make the rest of '76 a bumper photography year.

PHOTOGRAPHY OF THE PAST

This month we present with pleasure a fascinating article from our friend and curator of the Bensusan Museum Nat Cowan, Hon FPS(SA).

Nat has been kind enough to include the photographs which we reproduce here in the article he has titled:

PHOTOGRAPHY AND TRAVEL IN 1857

Nat, thank you. Enough of my waffling, over to you :

THE WET-COLLODION PROCESS

Photography, still a teenager in 1857, was as yet very much a novelty, and the wet-collodion process, barely six years old, had only just superseded the early Daguerre and Talbotype processes. Today it is difficult to realise that photography, and good photography at that, could be achieved by this process. This is what it involved:

Collodion, a solution of gun-cotton in ether and alcohol (this was sold for the use of photographers) was iodised by treating it with a solution of potassium iodide in alcohol. The mixture was then poured on to a previously cleaned and polished glass plate which was tilted to allow the excess to be poured back into the bottle. The plate was then sensitised (in the dark) by immersing it in a silver nitrate solution. While still wet, it was transferred into the plate holder (dark slide) of the camera and exposed. Development, fixing and washing had to follow immediately after exposure.

Now just try to imagine what this involved for a photographic trip to a distant field of operations:

Camera: enlarging was not possible at that time, and the camera had to be big enough to accommodate a plate of the required picture size.

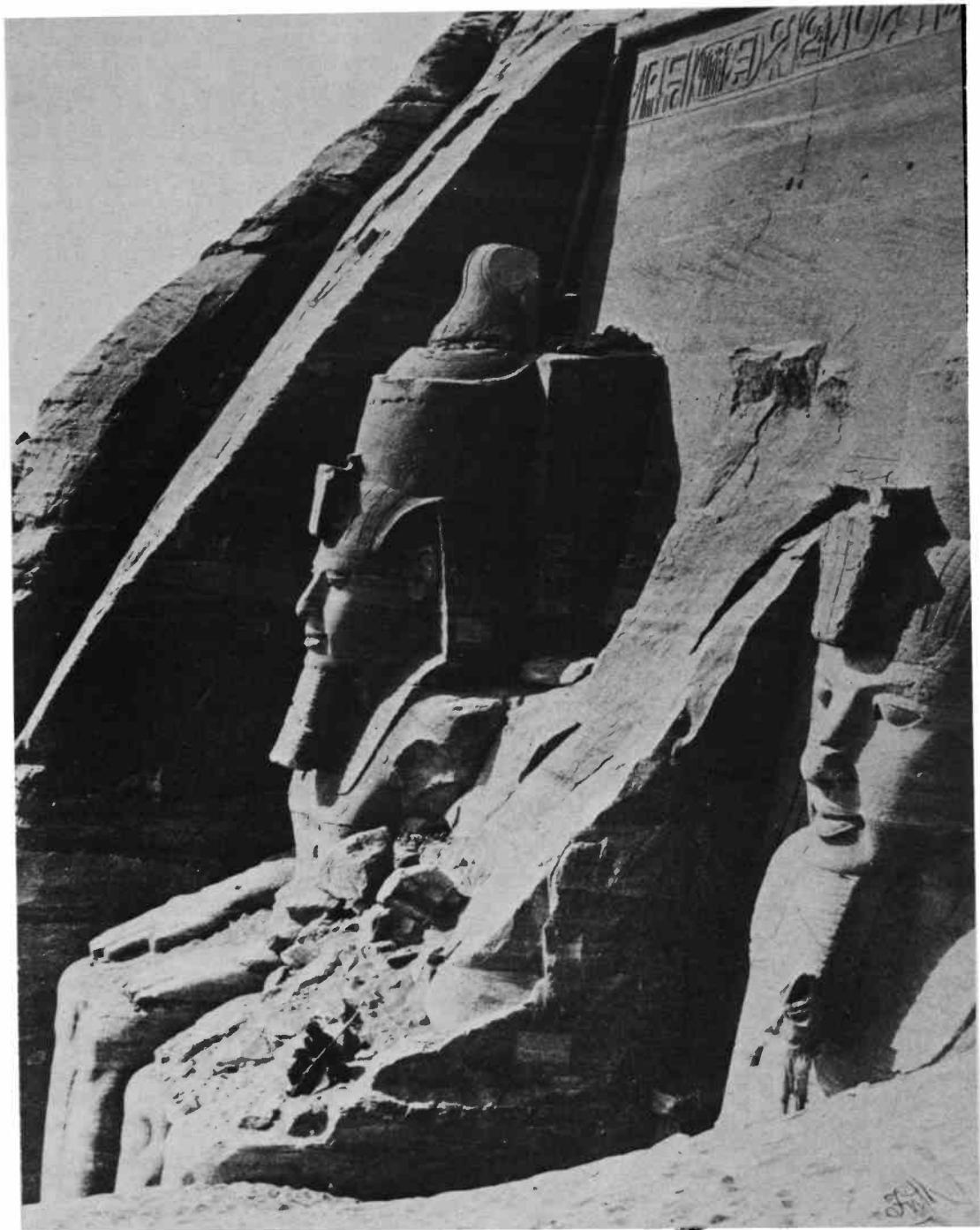
Camera accessories: e.g. dark slides, tripod, focusing cloth, extra lenses.

A tent to be used as a dark room. Big enough for the photographer, his assistant (if any), a table, chair, bottles of chemicals etc.

A supply of glass plates.

Chemicals: iodised collodion ready for use, pyrogallic acid (for developing), citric acid, gold chloride (could be used later as this was mainly for toning the prints), varnish (to protect the negatives), silver nitrate solution, acetic acid, sodium thiosulphate (hypo). Where fresh water was not available, that had to be carried as well.

THE COLLOSIS AT ABU SIMBEL - Francis Frith 1857



FRANCIS-FRITH (1822-1898)

It was under these conditions that Francis Frith, a landscape photographer and publisher of Continental and English views, sailed for Egypt in 1856 in a yacht propelled by superheated steam, and between September 1856 and July 1857 he travelled up the Nile valley, where he photographed the monuments of antiquity from Cairo to Thebes, Karnak, Luxor and Abu Simbel where the colossal temple of Rameses II is hewn in the solid rock. Just imagine the numerous problems which he had to overcome, and the skill, resource and patience with which he had to carry out every stage in the manipulation. Here is how he describes it:

"The difficulties which I had to overcome in working collodion, in these hot and dry climates, were also very serious. When (at the Second Cataract, one thousand miles from the mouth of the Nile, with the thermometer at 110 degrees in my tent) the collodion actually boiled when poured upon the glass plate, I almost despaired of success. By degrees, however, I overcame this and other difficulties; but suffered a good deal throughout the journey from the severe labour rendered necessary by the rapidity with which every stage of the process must be conducted in climates such as these; and from excessive perspiration, consequent on the suffering heat of a small tent, from which every ray of light, and consequently every breath of air, was necessarily excluded".
(From Egypt and Palestine Photographed and Described, by Francis Frith, published in London by James S. Virtue in 1858).

According to a report at the time, he had to take many of his views three times - on stereoscopic plates, on 8 x 10 inch and on 16 x 20 inch plates, each for a different publication. This report mentions temperatures of 120 to 130 degrees. Seeking the coolness of rock tombs for coating and developing the plates proved unsatisfactory, for these places were full of dust which settled on the plates, causing numerous spots.

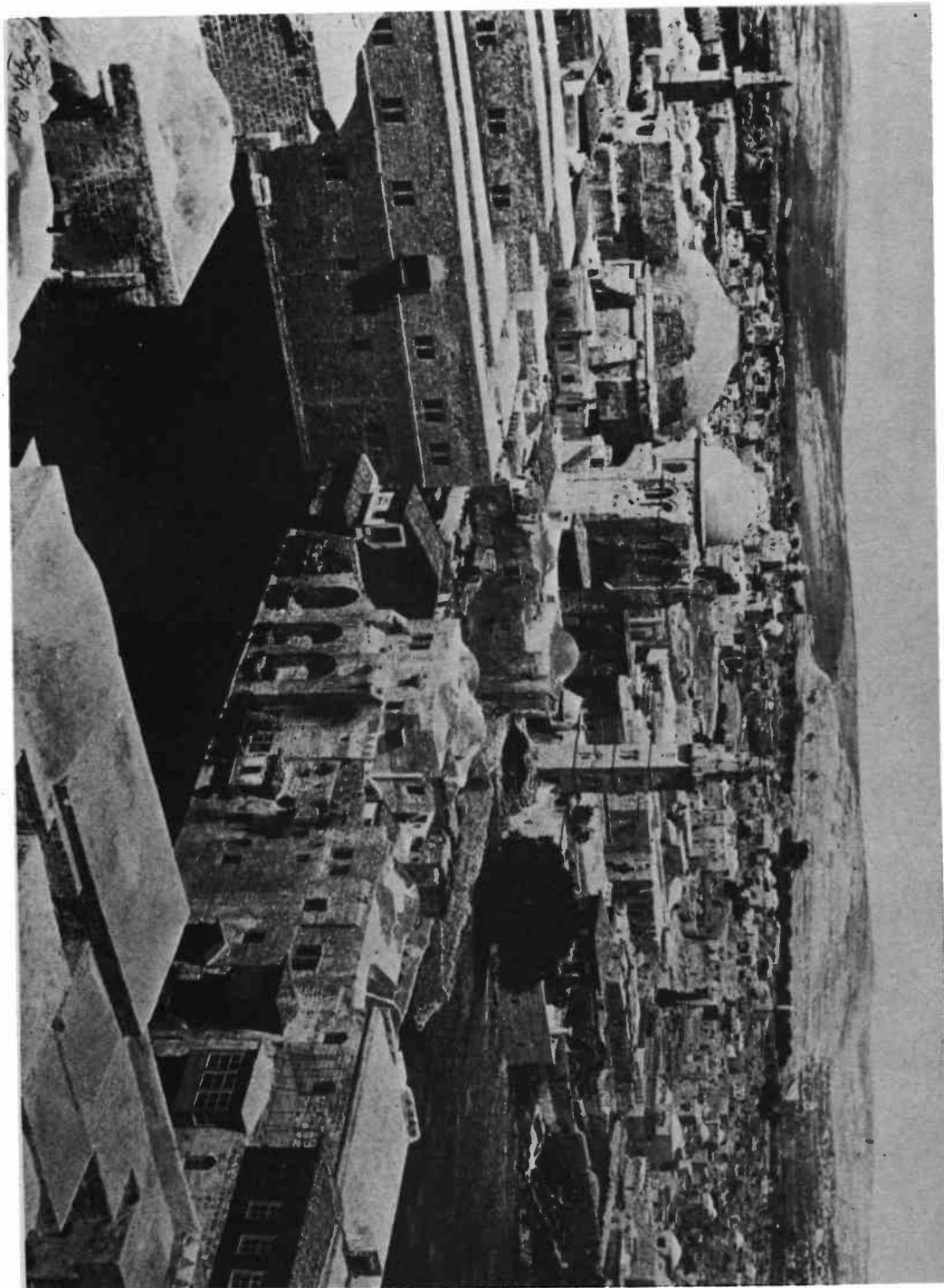
Frith travelled in a photographic van which he had brought out from England. This served both as a dark room and sleeping quarters. He tells of it in rather humorous vein:

"It may interest my brethren of the Black Art (as my mother calls it when she overhauls my shirts as they come from the wash) to know something about my photographic apparatus and modus operandi. Know, then, that for the purpose of making large pictures (20 inches by 16), I had constructed in London a wickerwork carriage on wheels, which was, in fact, both camera and developing room, and occasionally sleeping room; so that the doctor whom I heard at a meeting of the Photographic Society a year or two ago ridiculing the rage for large pictures, and proposing, as the ultimate thule of extravagance which his playful fancy could suggest, 'that men should have their camera upon wheels, and large enough to sleep in', (a remark which raised a hearty laugh through the room), committed an error common with wits - his remark was much less facetious and imaginative than he supposed. This carriage of mine, then, being entirely over-spread with a loose cover of white sailcloth to protect it from the sun, was a most conspicuous and mysterious-looking vehicle, and excited amongst the Egyptian populace a vast amount of ingenious speculation as to its uses. The idea, however, which seemed the most reasonable, and therefore obtained the most, was that therein, with right laudable and jealous care, I transported from place to place -- my -- harem! It was full of moon-faced beauties, my wives all! - and great was the respect and consideration which this view of the case procured for me!"

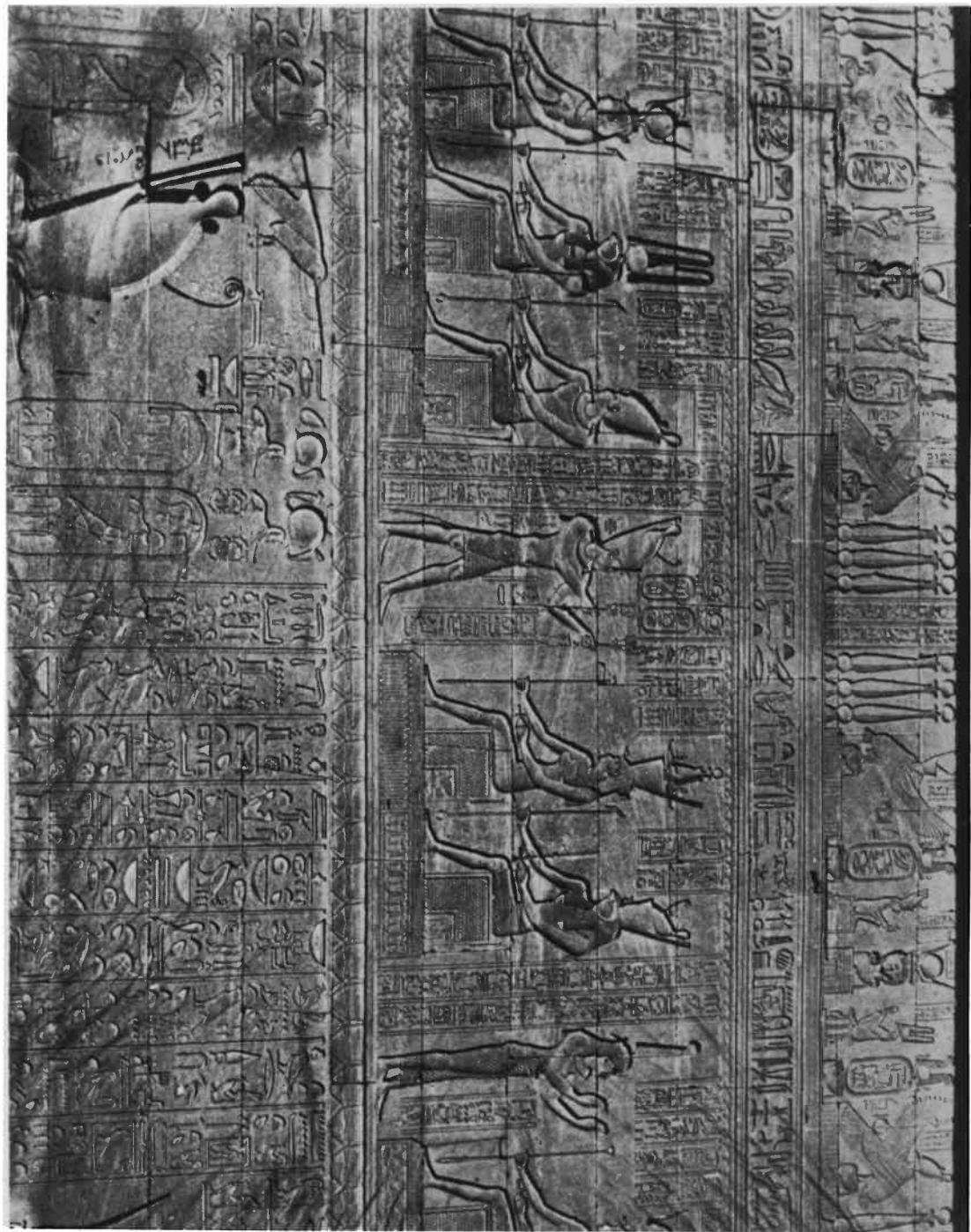
After Frith's return to England in July 1857, the firm Negretti & Zambra published his stereoscopic views, and Thomas Agnew (who published Roger Fenton's Crimean War photographs), the larger sizes. The public who of course had, through various paintings, some idea of what the Egyptian antiquities were like, were amazed by the revelations of photography, which, according to The Times, "carry us far beyond anything that is in the power of the most accomplished artist to transfer to his canvas".

The success of the Egyptian photographs encouraged Negretti & Zambra to commission Frith to take views of Palestine and Syria. So Frith set out again to Egypt, whence he went in his photographic van via Mount Sinai to Palestine and Syria, taking pictures of Jerusalem, Bethlehem, Damascus, Baalbeck and other places.

JERUSALEM



SCULPTURES FROM THE OUTER WALL



On his return, Negretti & Zambra published Frith's stereo views, and a selection of the best 8 x 10 inch negatives of both journeys were printed at Frith's establishment in Surrey. These were published for subscribers in an edition of 2 000 by James S. Virtue of London.

The remainder were published in two volumes in the work already mentioned, Egypt and Palestine Photographed and Described. A pair of these, each measuring 36,0 x 45,5 cm, beautifully bound in leather, with gold lettering and decoration, is housed in the Photographic Library at the Bensusan Museum. They are well preserved, and although a few of the photographs show slight fading (usually caused by the adhesive used for mounting), most of them are still in absolutely perfect condition.

The high standard of the photography is quite remarkable considering the imperfections of the processes of the day, and the near impossible conditions under which they were taken.

Each photograph is accompanied by a detailed description. Here is what Frith says of one of them, The Sculptures from the Outer Wall, Dendera:

"It is generally agreed that the sculptures of the earliest period exhibit but eight deities, who had even then their organized temple service, and an established priesthood. These 'Caberii', or 'Great Ones', were considerably multiplied during the middle period of Egyptian history by fanciful extensions of their attributes, for each of which some modification of form was adopted; and in the Greek and Roman periods they were further greatly extended, until their genealogies and attributes became so intricate as to be, at the present day, well-nigh incomprehensible".

There follows a detailed description of each of the eight deities.

PSSA PRINT DIVISION

TO ALL PRINT-MAKING MEMBERS OF PSSA

For better or worse the P.S.S.A. Executive has seen fit to appoint me as Chairman of your erstwhile Print Division. (No conclusions regarding their fitness to rule should be drawn from this!!). Like most

other young photographers I am a little egotistical. Like all photographers who are true to their convictions I can't understand why the rest of the population cannot see how important our pictures are to the Country's cultural and intellectual life.

Now is my big chance to do something about this gap in the public's education; through the Print Division, no less!! There is, however, a little problem to solve first. I CAN'T FIND THE DARN DIVISION!!! (ever been the Chairman of something you can't find??) AAAARGH!!! Schizophrenia is just around the corner. WHERE ARE YOU ALL??? Right, that is the first question you out there, and only you, can answer. If you make Prints (Black-and-white or colour) please send me a postcard or something quoting the following :

FULL NAME

ADDRESS

CLUB (if any)

OFFICE HELD (if any)

B + W or COLOUR or BOTH

TITLES (ie APSSA, FPSSA, if any)

DO YOU ENTER SALONS

WHAT IS YOUR GRADE IN YOUR CLUB (if any club)

These details will constitute the Print Division's Membership Register. Then I can write to you all and you can write to me. Isn't that nice? END OF JOKES.

(Whatsamatta, cantya see a joke when ya reads it huh?????)

FIRST SERIOUS POINT

If you send in your name and all the other personal details above, what are you going to get out of it?? Read on ...

1. Latest product news when available
2. Comments/criticism service to help you on towards your APSSA/FPSSA
3. Personal notification of Print Salons, exhibitions.
4. Personal recognition/credit line in 'News and Views' (and maybe 'Image' aswell) when good pictures are seen in 2 above or in 'Focus On', and your pictures seen by lot's of other photographers in those magazines.
5. Print biased periodical called 'PHOTO-PRINT' containing tips, do-it-yourself articles, technical data, hints and, when I can get one, a top class article by a top class Print maker in our field of photography.
6. Membership of the most vital Division in PSSA.

SECOND SERIOUS POINT

What does P.D. (Print Division) want to do besides provide the items and services mentioned above?

ADVERTISE PHOTOGRAPHIC PRINTS LIKE MAD MAN!!!!

1. Arrange panels of prints for overseas exhibition.
2. Collect top class prints for hanging in R.S.A. Consulates and Embassies overseas (with authors' credits of course).
3. Collect top class prints for display in the permanent PSSA showcase in the Carlton Centre Panorama 50th floor.
4. Arrange when and where possible exhibitions in main and not-so-main centres throughout the Republic of local photographers' works.
5. Supply prints for hanging in Art Galleries around the Republic (Photography is now recognised by the Government Plastic Arts Commission).
6. Collect and submit, on the author's behalf, prints to the IFAM International Championship of Photography in West Germany. Successful entries are published with credit line in 'Masterpieces of Photography' (Meisterfotos) and Foto-Digest International, an International publication of much repute overseas. All for free!
7. Encourage applications for APSSA and FPSSA from Print Division members.
8. Stimulate fellow-feeling and a spirit of competition amongst Print Division members across the country.
9. Build up a Print Division Library as a source for display and publication in venues and publications open to PSSA.
10. Encourage manufacturers and distributors of our equipment and supplies to give us more technical data, literature, availability lists etc. Maybe one day something like the Nikon School of overseas fame? Or the Besseler Print School that those lucky fellows in the USA can attend.

DETAILS OF PROPOSED COMMENT SERVICE

1. Send your prints mounted or rolled (8x10 to 20x24).
2. Include stamps or postal orders for return postage cost by method of your choice (please specify).

3. Include 50c to cover costs of arranging judges by phone and transporting prints (this may be revised in the light of experience).
4. Send not more than 10 prints in any one submission.
5. Print your name and address CLEARLY on the back of each print sent in. Titles may be either on back or front.
6. You will receive our PD comment form together with your returned prints. If you want taped comments please send standard cassette.

ALLOW AT LEAST 4 WEEKS FROM DATE OF POSTING BEFORE EXPECTING YOUR PRINTS BACK.

7. PD cannot accept responsibility for damage to prints but will of course take every care possible.
8. The judges for submitted prints will be the highest qualified possible.
9. It would probably be advantageous for prints to be sent in in batches from a club where one is concerned.

DETAILS OF PRINT LIBRARY, IFAM COMPETITION ETC

Any and all prints for which the author has received some kind of recognition (club awards too) will be gratefully received for these purposes. PLEASE SEND DUPLICATES AS RETURN CANNOT BE GUARANTEED. The prints could end up in an Embassy or the Istanbul Post Office or somewhere!!!

You may specify to what purpose your prints may be used if you like but we would appreciate some leeway in this matter. Wherever your print goes it will carry your name as author.

1. Please print your name, address and club clearly on the back of the print. The title should appear on the front bottom edge on the left. Your signature may appear on the bottom right edge if you wish (name and title on the mount please, not on the emulsion).
2. Please include a stamped self-addressed post card for notification of the use to which your print has been put. Competition Awards will be advised and the prints concerned will appear in all PSSA publications, together with details where possible.
3. Please include R1,00 per print to handle forwarding costs and sundry expenses incurred in getting your prints hung, entered, sent overseas, etc.
5. A Register of all prints thus supplied by authors will be kept showing source, destination, result etc. Authors will be kept informed.

END OF SERIOUS POINTS, ETC

Some of the schemes above will sound ambitious in the extreme but I did say I was a little egotistical didn't I now. Honestly, though, they are possible with your support. I am trying to find some people up here on the Rand to help me with all the work involved in anticipation of your response.

THE DIVISION CAN ONLY BE AS GREAT AS YOUR RESPONSE MAKES IT!!!!!!

Please give this Madman your support so I can keep this job your Executive in their dotage have given me Please ???

Yours tongue in cheek,

Graeme England (Chairman)

PRINT DIVISION OFFICIAL ADDRESS

PO Box 864
Edenvale
1610

* * * * *

CLUB ROUNDUP

The wealth of information, hints, tips and humour from clubs throughout the country is incredible. Here are random snippets from a few:

TIP OF THE MONTH by MORENO ALKALAY

DISTORTED VIEWPOINT

If distortion, a mental lapse or a drunken viewpoint are the effects you want to convey on the film, then film your subject through the side of a broken jam-jar - moving it slowly to and fro in front of the lens. For a spooky effect, this trick will produce excellent ghost effects.

"CAPE CINE WORLD"

* * * * *

WANTED - WILDLIFE SOCIETY XMAS CARDS

Dr Pringle has undertaken to write up the history of the Wildlife Society. He is working on many facets of the activities of the Society, and one of these is collecting a complete set of Xmas cards issued since 1951. These cards will be arranged in an album which will be handed to the Society and will be preserved among the permanent records. If any SAPP member

has Xmas cards, used or unused, please donate them to Dr. J.A. Pringle, Natal Museum, Loop Street, Pietermaritzburg.

from "THE PHOTOPOST" Bulletin of Postal Portfolios of Southern Africa.

* * * * *

Many of our members have in the past expressed their disenchantment with the salon judging when compared to club standards. In the clubs, technical quality is often regarded to be more important than the content of a photograph. The salons on the other hand, look at the impact or story of the photograph and only then at quality. It is seldom, if ever, seen that the judges at a salon spend more than ten or fifteen seconds looking at a photograph. This is necessary because of the volume that has to be judged - they simply do not have the time.

In clubs the opposite applies. The judge would look at the photograph for not less than 30 seconds and, then, pronounce judgement while still looking at the work. Anything up to two minutes is spent on judging.

In other words, a photograph which has no impact and little story, might succeed in a club if the technical quality is high. But if it does not hit the salon judge immediately, it is sunk.

This double standard has caused much disappointment, especially to the beginner. He can get a slide rejected completely at his club, and accepted at a salon. The reverse also holds good.

What can be done to rectify the situation? The salons cannot change, they say. It would make the judging more difficult, and prolonged. But what about a limit on entries?

Or maybe the clubs are out of step? Shouldn't the judging be done on salon standards and the criticism left for workshops such as we have recently had. After all, it is with this salon-type judging that we choose our trophy-winners. If we are going to choose the best of our efforts for the year in this manner we might as well also do it in the Society's monthly meetings. At least a photograph which was "thrown out" at the monthly meeting will not go away with the top honours at the end of the year. Or will it?

Something is wrong somewhere. It is time that salons and photographic clubs took a hard look at judging and at least set some common standard.

Maybe this is something for PSSA to look at?

From "FLASH" - Pretoria Photographic Society.

Comment:

Well just maybe it is something we should look at, but I think we would be treading on a lot of corns if we started formulating policy. Detlef Basel, could we have some words from you on this?

* * * * *

OVERSEAS PHOTOGRAPHIC TOUR

If you have any cash left after paying for your income tax; daily living costs and T.V. plus your photographic film, the P.S.S.A. have arranged a 21 day photographic tour of Turkey and the Greek Islands, during September, 1976 at a cost of R975 per person - plus. (Subject to confirmation and based on present prices).

The tour is restricted to fifty people and enquiries should be addressed to L. Luckhoff, P.O. Box 2007, Johannesburg.

From "PERSPECTIVE" - East London Photographic Society.

It pays to advertise! We didn't have to write this to remind you. Thanks East London!

* * * * *

A beaut from P.E. Cine Club:

Grace and Martha were from a very prim and proper finishing school, and they were spending their holiday together in London. They met a bohemian artist and at one of his exhibitions Grace noticed that a canvas of a provocative nude bore a striking resemblance to her girl friend. 'Martha', she gasped, 'that painting looks exactly like you. Don't tell me you've been posing in the nude!' 'Certainly not', Martha stammered, blushing furiously. 'He must have painted it from memory'.

* * * * *

And from that valuable column "Hints and Kinks" in J.P.S. Reflex:

WANT SOFT FOCUS? JUST STICK AROUND

You've probably seen the rather attractive effect in certain photographs, where the main subject is sharp, but the rest of the picture becomes soft around the edges, and seems to disappear into a kind of gentle mist. Girls and babies and flowers often look most attractive

when photographed this way.

The traditional method of achieving this softly vignetted effect is by taping a piece of flat glass to the front of the lens and smearing it with a thin film of Vaseline. This does the trick, it is true, but it can also be a messy business, especially if the Vaseline strays into the wrong parts of the glass (such as the centre). Trying to remove the unwanted petroleum jelly can be a headache, since the stuff seems to spread as soon as you start fiddling with it, and the end result is often a piece of glass completely SMOTHERED in Vaseline. .

This lavish distribution of their product doubtless brings great happiness to the marketers of petroleum jelly, but it tends to make your prints look a little quaint, what with everything disappearing into dense fog and no sharp focus anywhere.

And even if the Vaseline doesn't get into the wrong parts of the picture, it still seems to get onto your fingers and hair and lens and camera and every other damn thing you touch. (I always get it onto my spectacles). And you can't just wipe it off when you've finished - everything needs a big cleaning up job with carbon tetrachloride or some other noxious solvent.

From which you may have gathered that I just love the soft effect but HATE the petroleum jelly!

This technique is one that I've tried myself. It really is as easy as it sounds, and works beautifully.

Jules Cohen

* * * * *

AND FROM THE 'BOX'

Did you see whose slide ran away with top honours including a P.S.S.A. Silver and was shown with others on the television screen the other night? None other than Clive Passmore of Durban Camera Club. Sincere Congrats Clive, and to the runners-up.

* * * * *

OBITUARY

MR JOHN GILBY

It is with great sadness that we have to refer to the death on 21st February 1976 of Mr John Gilby, who has been one of the stalwarts of the Club since he became a member.

Taking up photography later in life than usual he demonstrated that it is never too late to learn and presented several interesting slide travelogues to Club meetings.

With Mrs Gilby he also took part in acting for amateur movies and with his regular attendance at all Club functions was an ideal member of the Club who will be sadly missed.

We extend our deep sympathy to Mrs Gilby in her bereavement.

May we too add our condolences to this sad note from the Estcourt & Masonite Camera Club - Ed.

* * * * *

THE ANSWER TO A GOOD MAGAZINE

The keystone of the whole enterprise is the "scribe" for each section. These are the excellent fellows who attend all the meetings of every section, and write reports on what took place. In addition, they compile programmes of future events, and list all the promotions in their sections. They have a deadline each month, which has been set at the first Friday after the Cine Section meeting. This way, the deadline usually falls around the 20th of the month, and ensures up-to-date coverage of most of the Society's activities. It also leaves sufficient time to enable "REFLEX" to go into the mail by about the 7th of the following month.

The "scribes" get their material to the Editor (and not vice-versa) on or about the deadline date, together with any articles they have been able to scrounge from other members.

This extract came from J.P.S. REFLEX. It answers the question as to how they manage to produce such a good magazine each month which has been worrying me for some time. Can I but add to those who are reading now, "Section Heads" or not, take heed, take note and take up a pen for News and Views! - Ed.

* * * * *

Die persoon wat werklik belangstel in fotografie sal vind dat dit nie soveel van hom wegneem een of twee keer per maand voor die TV weg te bly nie. Dit geld nie net in the geval van fotografie nie, maar ook met baie ander stokperdjies en

ontspanning. Ons kan almal ons Fotografie en TV geniet. Is dit dan nie hierdie kuns wat ons as 'n stokperdjie be-oefen, wat vir ons tog TV gebied het nie?

Waarde feite van Shutterbugs Photo Club, Vanderbijlpark. As TV so belangrik vir 'n persoon is dat hy nie daar vanaf kan wegkom nie dan beter hy nou begin brill dra en sy kamera verkoop - Red.

* * * * *

briscoe on photography

Quote from "The Motorist" - A.A. Journal

Every camera needs film but what film? That, indeed, is the question and its not such an easy one to answer.

Here's why. There are so many different types of colour and black-and-white films on your photo dealer's shelf that, for the beginner at least, its difficult to know where to begin and which one to choose. Let's discuss a few guide lines on the whole business of film emulsions.

Every film has a speed. What it means is that each film is sensitive to light to a certain degree. If a film is very sensitive to light we term it a fast film. If the reverse holds true then we say that the film is slow.

To denote a film's sensitivity to light, each film has been given an ASA number. ASA stands for American Standards Association, a body which keeps an eagle eye on standards for American industry. The higher it is the more sensitive - or fast - the film is. The lower the number, the less sensitive - or slower - the film is.

Films of different "speeds" or ASA ratings exhibit different characteristics. Generally, a fast film has noticeable grain. This means that when you see your black-and-white prints, or project your colour slides, you will notice a faint mottling effect over the entire picture. To many people this is not disturbing, but to the keen photographer after the best possible results, it can be a little disappointing.

This is the first lesson to learn about films. You can't have it both ways. Whether you shoot movies or stills, the faster film will get you out of tricky lighting situations, or when the light

level is low, but you pay for this in decreased image sharpness. A bonus point however is that fast films have great latitude and low contrast, two factors which can help you in your everyday photography. Particularly the question of latitude. This means that if you make an exposure error of a stop or more, you could still end up with a usable negative or transparency.

The slower the film the less grainy it will be so if you're after pin sharp prints or transparencies this is the type of film to go for - if you have plenty of light about. Slow film will give you higher contrast - in other words, dense shadows and there will be little margin for error. So if you anticipate spending some time on a brilliant beach in summer, or are planning a skiing holiday in Europe, browse around in the ASA bracket 25 to 50.

Moving up the scale we come to medium speed films. These are found in ASA 64 - ASA 200 bracket. Excellent films for general purpose photography, many enthusiasts standardise on these films and use them exclusively. You'll find that films in this range will deliver the goods 90% of the time without you running out of shutter speeds or f stops.

Fast films we have already talked about. Although not ideal for every-day photography, they're wonderful to have around when you come up against a difficult situation, such as a black cat in a coal cellar.

And what about colour films - any special points to consider? Sure. Like the difference between colour negative film and colour reversal film. This is often confusing. Remember that the colour negative film is designed to give you sparkling colour prints. It is rather costly though, because the price of the film does not include the printing of the pictures. It is advisable to have the film developed first and then to choose the good negatives before having prints made. Incidentally, you can also obtain black-and-white prints from colour negative film, so you get the best of both worlds.

For colour slides, you need colour reversal film. Put through a good projector, colour slides have an enormous amount of impact on

the screen, particularly if they have been well taken. You'll find by the way that you can get colour film for daylight use and colour film for indoor use under photoflood lamps or sunguns. Make sure that you use the right film for the right light otherwise you could end up with some unexpected results. Type A indoor film is for floodlights. Here's an important point: You can take colour pictures indoors with 'daylight' type negative or reversal film as long as you use an electronic flash or blue tinted bulbs. Remember this and you'll never goof. But, of course, any type of colour film can be used in any type of light if you have the appropriate colour correction filter on your lens. If you're likely to find yourself in this sort of situation quite frequently it would pay you to carry a set of correction filters in your gadget bag.

If you're a Super 8 movie maker you have it easy. Just slip in your cartridge of film and you're in business. When you come indoors and want to shoot under lights, just remove the built-in filter in your camera by making the appropriate adjustment and you're ready to film.

Film requires protection, mostly from heat and humidity. Films should be processed as soon after exposure as possible. For carrying film about with you on a long trip, pack the film between clothes in your suitcase and keep the suitcase out of the sun. Silica gel, obtainable from most chemists, is a useful drying agent for humid conditions. Pack some of the granules in a small porous bag and pack the bag with your film.

Choose - and use - film correctly and you're well on your way to obtaining first class results from your camera.

* * * * *

NEW MEMBERS

It is with great pleasure that we announce the names of the following new members of P.S.S.A.:

Mr VG Allen APS(SA)
Cape Town

Dr CI Evian APS(SA)
Johannesburg

Mr DS Maharaj
Durban

Mr H Staal APS(SA)
Windhoek

Mr J Nimmo
Kimberley

Mr BK Bates APS(SA)
Johannesburg

Mnr WJJ du Plessis Honeydew	Miss B Williams Johannesburg
Mr MP Goldin Johannesburg	Mr SR Karnovsky Johannesburg
Mr AP du Plooy Welkom	Mr & Mrs JC Sheppard Johannesburg
Mobil Oil SA (Pty) Ltd Cape Town	Mrs J Futcher Rustenburg
Mr D Coetzer Johannesburg	Mr TG Carew Boksburg
Mr ED Carpenter Germiston	Mr MS Chonzi Malawi
Mr W Cooper Bedfordview	Mr W Gray Sasolburg
Mr Stano Hatala Czechoslovakia	Mr & Mrs JF Smith Bedfordview
Mr PJ Theron Johannesburg	Mr C Opie Johannesburg

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notes from the secretary's desk

In the course of performing my duties for PSSA to the best of my ability, or inability, as the case may be, the odd snippet of information comes to hand which I feel could be of interest to members.

Firstly, as some clubs may already know, we have the latest "Around The World with PSA". This is available to clubs and can be obtained from Laurie Lavis, Chairman of Recorded Lectures. His address is PO Box 62090, Marshalltown, 2107 and his telephone numbers are inside the front cover.

Secondly, do not forget that the new small membership badge is available at R1,50. These have been made in English and Afrikaans (ie PSSA and FVSA) and can be obtained from Reg Ansell whose address is inside the back cover. His home phone number is 54-0992.

Thirdly, as we are now members of PSA we have been supplied with their Directory. This book has a vast amount of information including PSA Services Directory, PSA Committees, Alphabetical list of members, PSA Constitution and By-Laws, PSA Honours and Requirements and PSA Uniform Practices. This Directory is in my possession and any members requiring information from it can write to me or give me a ring.

Finally, do not forget our wonderful tour of Turkey and the Greek Islands which departs on 3rd September 1976, returning on 24th September. The price is R975 (subject to confirmation) and the tour will visit a host of interesting places including Istanbul and the Islands of Chios and Lesbos. Bookings can be made by sending a R50 deposit per person to Box 2007, Johannesburg. DON'T DELAY - BOOK NOW!!

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LETTERBOX

The following is an extract from a letter received from Barberton Photographic Society:

"Our club consists of about twenty members. We have club competitions quarterly and Mr Lewis Law was always our judge but due to his ill health we now send our slides to the P.S.S.A.

Two of our members have just been lucky to obtain five acceptances in the Wildlife Salon in Durban.

If any of your people ever visit our lovely Barberton you are more than welcome.

Our monthly meetings are held in the auditorium at the library every third Tuesday of every month".

* * * * *

ten commandments

10 COMMANDMENTS FOR THE DARKROOM - Dave Vestal

I

Don't leave prints unintended for hours in the fixer. It ruins them. For effective fixing they need agitation, accurate timing and fresh fixer. Overfixed prints, and prints "fixed" in exhausted hypo, cannot be saved by washing.

II

Don't look at new prints in white light until they have been fixed for two minutes with constant agitation. Until then, some silver salts in the emulsion may still be light-sensitive. If so they will start to darken and change colour as soon as the light hits them, though the process is so slow that deterioration may not show for years.

III

Don't neglect prints in the hypo-clearing bath. They need constant agitation and accurate timing here, too, if you want the stuff to work right.

IV

Don't go on using print developer after it has turned into an opaque and nauseating sludge. It no longer develops prints well. Clean the tray, change to fresh developer, and print on. (If you are working in a group darkroom, tell the others before you begin to act).

V

Don't make useless test strips. A 1 x 16 inch strip divided into eight or ten tiny graduated test exposures may look pretty, but it gives little or no useful information. Several strips, each representing only one exposure time, and all showing the same parts of the picture, can be compared easily and sensibly.

VI

Don't carry hypo-dripping prints or test strips away from the sink to add to the white deposits or stalagmites on the cave floor, or pestilent clouds of hypo dust will rise to plague your negatives and prints. Rinse the strips or prints and carry them to the light in a tray so they can't drip. If there's no tray handle, go get one.

VII

Don't stand in a light-trap or other dark but traffic-filled corner to examine your test strips and prints, and don't try to judge them by safelight. a) you can't see them, b) you will get eyestrain, c) you will get trampled, d) you may get a ticket and lose your licence. Look at your prints in plenty of white light, where you can see and be seen.

VIII

Don't leave paper in the sink. Your discarded test strips and old love letters will clogg the drain if they don't go further and clog the pipes. Avoid floods: use the waste-basket.

IX

Remember to leave enough time for final fixing, de-hypo treatment, washing and drying. With conventional papers and a heat dryer, give yourself a full hour after exposing your last print, and you will just about make it. Photography is mostly timed laundry, as at the laundromat; allow for the full cycle or forget the whole thing.

X

Don't overtighten locking screws on your enlarger. If you do, they make a) freeze immovably so only a wrench or a hacksaw can loosen them; and b) strip the threads, so nothing but a welding job can hold the machine together. This not only makes the enlarger nonadjustable for the next person, but also destroys it. Tighten locking screws until they hold the adjustment firmly, but no tighter than that.

From SHUTTERBUGS Magazine

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focus on

EDENVALE PHOTOGRAPHIC CLUB - BEGINNERS

From the East Rand we once again have some super shots from Edenvale. Come on clubs, don't let Edenvale steal all the limelight, let's have your club photos!

"Gardens are not made by saying 'Oh how lovely, and sitting in the shade'. I first heard this quotation at school and while I paid scant attention to it then, I now fully understand its meaning. We at Edenvale Photographic Club have for some time been working towards increasing the proficiency of our workers, with the emphasis on the coaching of our Beginners, ("1 Star").

Our colour transparency section has its 'splinter group' meetings once a month which are separate from our two general monthly meetings which are devoted to grading and specialised lectures. These 'splinter group' meetings cater to all levels of photographic awareness with the bias towards slide photography.

The print section does not have specific meetings. We feel that printing photographs is an extremely personal thing and to this end our more advanced print workers hold individual get togethers, involving all aspects of developing and printing. "Classes" are held in a darkroom, on a one to one basis with the learner being put through all the basic steps of negative production and print presentation.

This method of instruction in print work is, we feel, far more beneficial to a person who is learning photography, than if he were to be one of a group of people discussing the

Continued on page 20

SILHOUETTE REFLECTED - CORRIE PASSAGE



SHEILA - PAT MORRIS



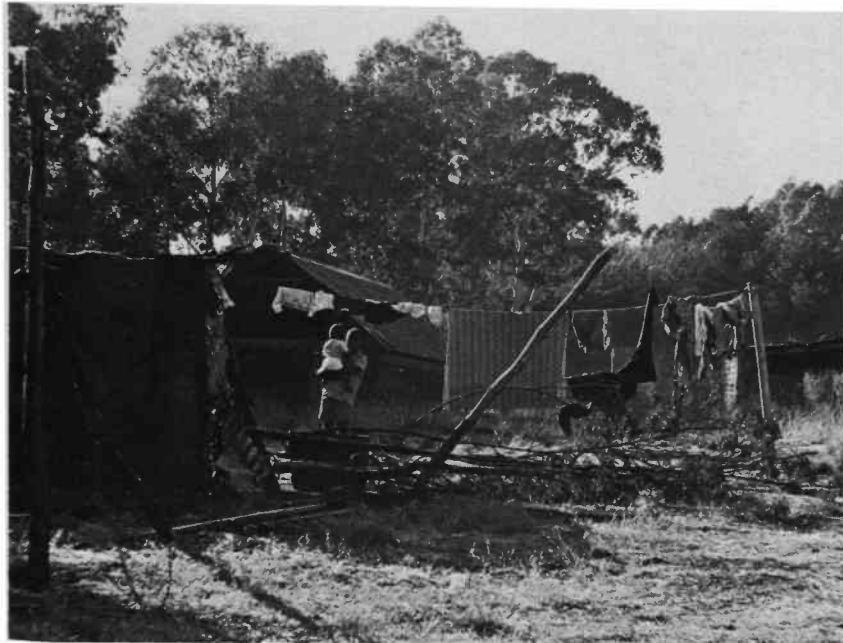
MINER - FRED VAN DYKEN



EARLY TO WORK - CHRIS THORNTON-SMITH



HOME SWEET HOME - ANTHONY THORNTON-SMITH



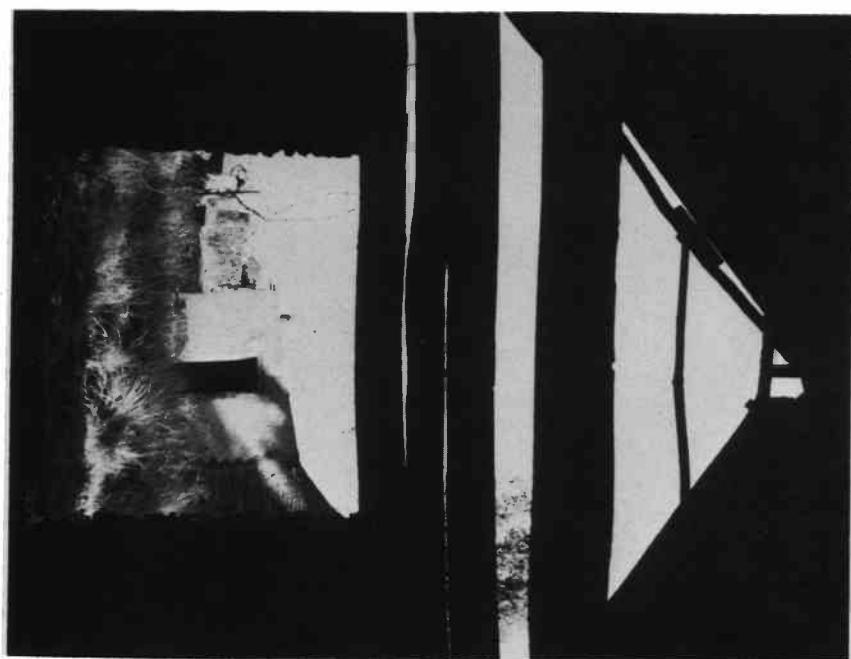
SILHOUETTE - MARTIN BEDNAREK



GYPSEY - BRIAN SPARROW



FROM WITHIN - MICHEL BOCKEN



DURBAN SALON

With this issue of PAN you will have received an entry form for the 1976 DURBAN INTERNATIONAL EXHIBITION OF PHOTOGRAPHY, to give our Salon its full name. Although the form would make a good bookmark or could be handy for putting under a wobbly table, this is not quite what we have in mind in sending it to you. We hope - and expect - that you will use it for its proper purpose, which is to enter one or more sections of the Salon. Make no mistake, this is addressed to YOU, whether you are a one star worker or one with more stars (but less energy perhaps?).

I don't know how often I have heard someone say "What is the use of me entering? I am only a one star/two star worker. What chance have I got?" The frank answer is probably that you have less chance than more advanced workers, but one star workers can, and do, get Salon acceptances. Salon judging is very different from club competitions judging and failure in a monthly competition does not rate out Salon success. (The reverse is also true). Dig out four of your pictures which you like and enter them. You may get a pleasant surprise. Quite apart from that we need your support to make this Salon retain its place as one of the biggest, and best, in the country.

From PAN, Durban Camera Club.

Remember this one, folks, and help support it! Salon Director is Eric V. Norman, Box 1594 Durban 4000. The salon will comprise colour slides, nature slides, nature prints, colour prints, monochrome prints. Closing date for all entries is June 16th. If you so desire Durban will forward your entries afterwards to the Wits 24th International Salon. There's service for you!!

STORY TELLING

Amateur movie making is generally referred to, and approached, as a photographic hobby. The term "movie making" is commonly accepted as being synonymous with photography. This is the root of a great deal of what's wrong with home movies. Its an erroneous conception. The motion picture is a visual narrative form, and

although movies are completely dependent on the photographic process, one should not approach movie making as one would approach photography - just to take pictures.

A movie is not just pictures. It is a series of related pictures arranged in a narrative or story telling sequence. The movie maker should consider himself a story teller who tells his story through the language of moving pictures. Perhaps it would be wise, before we go any further to clarify our terms.

Story telling is not synonymous with the written word, nor does it necessarily imply the use of the written word or the written script. We had story tellers before we had the written word, and long before we had books.

There are many forms other than words through which a story may be communicated.

A pantomime is a dumb show: it is a story conveyed exclusively through a kind of restricted movement and gesture.

In dance or choreo-drama, story, mood, emotion and characterization are revealed through expressive movement and music.

A story can be told in painting or in drawing. Sometimes the drawings themselves actually represent words, as witness the Egyptian hieroglyphics and other pictograph forms of communication. A similar form still in use today is the contemporary cartoon.

Many silent movies were able to convey their stories almost exclusively through the use of camera and pantomime, supplemented by a few expedient subtitles.

An understanding of the fundamentals of story telling will make it possible for you to communicate the interest and excitement of your ideas and feelings through your films. This applies to the amateur with no more photographic or technical knowledge that can be acquired through a couple of readings of the camera instruction manual as well as to the serious amateur and weekend professional whose movies have been technically and photographically excellent but have consistently failed to hold interest for an audience.

Regardless of whether you use a comprehensively written screenplay, an illustrated story-board, or a simple impulse as the framework for a movie, this initial form must be converted into a series of visual images that result in the pictorial expression of a story.

With acknowledgements to Leo Salkin
From JPS REFLEX

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Continued from page 14

Focus on

mechanics of photography. A point of technique can be discussed, but, unless it actually is demonstrated, preferably on the learner's equipment, then it is invariably not mastered. The seeing of a picture is an area that we do not cover in our tutoring. Beyond mentioning the basic compositional elements required of different types of photographs, we leave the taking of the photographs to the individual. As has been said before, your eyes are the mirrors of your soul, and your camera can partly capture what you see with your psyche.

Well, here is a representative selection of photographs from eight of our eleven beginners. Cheers!

By Mike Smith, with acknowledgement to Graeme England, both of EPC.

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executive suite

by R. Erasmus

Following the good example set by our very able Les Luckhoff in his previous reports on the Executive, I will try and keep you up to date with what is going on in this section.

First of all, I would like to thank Les Luckhoff for the work he has done on the Executive and the efficient way in which he ran his committee during his office as Chairman. Our President had a good committee who worked as a team, but unfortunately most of the previous committee members had other duties and we are starting off with a lot of new members. However, these members were selected

by the remainder of the executive, and we have full confidence in the new committee and are sure that they will perform their duties for the betterment of our photography. Welcome to you all, and we look forward to our task as a team to further the aims of our hobby - Photography.

Due to circumstances, Mr John Magill has resigned as a Director and Vice-President. Mr Magill was always a great asset to this committee and had a hatful of new ideas for the benefit of the Society and its members. The permanent exhibition of the Society at the Panorama is only one example of his "hat-tricks". John has put a lot of time and energy into this project and has agreed to carry on with it. If you are in Johannesburg, do visit the Panorama in the Carlton Centre and you will see the time and work involved in this project. Thank you, John.

Will members please note that the Recorded Lectures Division is now under the Chairmanship of Laurie Lavis who is devoting all his time to this division and will have a complete new list of lectures available in the near future. This will be sent out to all members.

On the Salon Scene Detlef Basel reports that 17 International Salons have been planned between now and 1977. Only 3 National Salons will be taking place this year. It is very important that Clubs confirm dates for Salons with the Salon Director well in advance, so that there are no date-clashes

I suppose everybody is waiting for the new magazine, IMAGE. Well, as promised, this project is on the go and in the next issue of "News and Views" we hope to give you a full report. (No fear, for better or for worse, we are keeping our competent editor, Barry Cross, with his pen).

Arrangements for Congress 1976 by the Camera Club of Johannesburg, which will be held at the Sunnyside Park Hotel, are well under way. Looking at the proposed programme, it promises to satisfy all tastes, whether they be Slides, Cine or Prints. Be sure to book your annual leave for October so that you can attend Congress where you will find old and new friends in the "Photographic Family".

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